



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

entrance descends in a sloping passage from the west for ten meters, *then turns at right angles to the south* and descends fifty-four meters to a room cut in the rock underneath the mass of the masonry. The plan is similar to the stairway tomb found at Bet Khallaf by Professor Garstang, and dated by seal impressions of King Zoser of the Third Dynasty. The rock corridor on the north is anomalous and may possibly be of a later date.

Now around the Zawiah Pyramid were found five cemeteries,—one of the First Dynasty, one of the Second, one of the late Third, one of the Eighteenth, and one of the Roman period. Tombs of this size, especially royal pyramids, are surrounded by the tombs of other members of the family and by the tombs of officials. The only one of these five cemeteries which contains large and important tombs is that of the Third Dynasty. The Third Dynasty cemetery contains four large mud-brick mastabas of the type common in the late Third Dynasty. In one of these mastabas were found eight marble bowls, each inscribed with the name of the Horus Kha-ba. If the mastabas belong to people connected with the king who built the pyramid, it is probable that the king's name was Kha-ba. This king has hitherto been known to us only from a seal impression found by Quibell at Hierakonpolis, from a bowl found by the German Expedition in the Temple of Sahura and from a diorite bowl found by the Hearst Expedition in a mud-brick mastaba at Naga-ed-Der.

It seems tolerably certain, then, that the Pyramid of Zawiet-el-Aryan is a step pyramid of the Third Dynasty. The proximity of the large mud-brick mastabas makes it probable that the pyramid is from the end of that dynasty, and was, indeed, built by King Kha-ba.

The objects received by the Museum from these excavations are now in the course of preparation for exhibition and will form the subject of a later article.

G. A. R. and C. S. F.

Exhibition of Japanese Costume

Forecourt Room

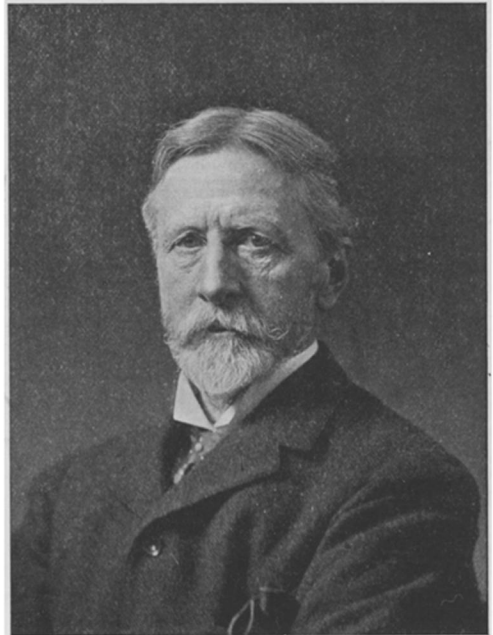
TO illustrate fully in a single limited exhibition so complicated a subject as Japanese costume, to cover a lapse of time extending from the eighth century down to the present day, during which each period, each class, each age and sex, each occupation had its own distinctive dress,—a single costume sometimes consisting of as many as twenty-five separate garments besides many ornaments,—would be, of course, an impossibility. The present exhibition, therefore, is intended to illustrate only a few of the more important modes of dress, as exemplified in paintings, textiles and metal work, beginning with the Kamakura Period (twelfth century) and coming down to modern times (nineteenth century).

The series includes armor of the Ashikaga-Tokugawa Period, several costumes of the classic No dances, so characteristic of the Ashikaga Period (fourteenth to sixteenth centuries), and high, middle,

and low class dresses of the later Tokugawa Period. As the various arrangements of hair are of great importance in Japanese costume, particular attention has been given to showing the more usual fashions of head-dress; but the object of the exhibition in general is to give some idea of the principles and devices governing the peculiarly characteristic dress of the Japanese people from the earliest times.

The poetess represented in the second kakemono on the right-hand wall by the door wears the costume of the eleventh century. The dress of warriors and nobles of the twelfth century is shown in the painting at the left of the entrance and in the nearest desk-case under the window. The distinctive cap appears in the fourteenth-century costume of the actress travestied as a man, shown in two kakemono in the alcove opposite. The suit of armor nearby is of the sixteenth century; two between the further windows of the seventeenth, to which date the statuette of a woman opposite also belongs. The remaining paintings on the walls and in the cases represent costumes of the seventeenth, eighteenth, and nineteenth centuries. Three of the cases contain dresses and masks used in the No dances and in comic opera. A fourth contains voluminous garments worn by women.

J. E. L.



Frederic Porter Vinton

The Vinton Memorial Exhibition

THIS exhibition, which opened on November 14 with a private view, is noteworthy and eventful. It brings together the lifework of a most distinguished portrait painter, and it inaugurates the use of the Renaissance Court as a hall for the exhibition of paintings.

The invitation of the committee in charge of the exhibition, to the owners of portraits to loan their treasures, met, with few exceptions, with a sympathetic and gratifying response, and the purpose of the exhibition, namely, to give a fair presentation of the lifework of Mr. Vinton, has been attained.

Mr. Vinton's technical education was received principally in Paris, under the guidance of Bonnat and Jean Paul Laurens. His work as a portrait painter covers a period of thirty-three years. In this time he produced nearly three hundred portraits. Honors have been conferred upon him by the Society of American Artists and by the National Academy of Design. Medals of silver and of gold have been awarded to his work at various national and international exhibitions. He was most fortunate in having so many distinguished men pose for him, and, notwithstanding the long list, there is an unusual evenness of excellence in his work. This may be attributed to the fact that the sitters were in themselves an inspiration, and that Mr. Vinton never attacked a canvas without the intention of doing his best. He always was a most conscientious and painstaking painter, and because of this honesty of purpose the number of sittings he required of his patrons was usually large.

Among these canvases one will search in vain for cleverness or impulsiveness, for spectacular effect, or technical brilliancy. What one finds is evidence of profound and prolonged study; of great knowledge in the painter's craft; of careful, straightforward execution; of ability to transcribe with rigorous fidelity the individuality of the persons portrayed. Able and virile, Vinton was a master-craftsman in the delineation of male character, and he has left a name that always will be coupled with the names of the great American portrait painters who preceded him.

It is the pleasure and the distinction of the Museum of Fine Arts to give to the people this opportunity to study and appreciate the great gift of this distinguished man.

The Museum, the City, the State, the Nation have every reason to be proud of the achievement of Frederic Porter Vinton. T. A.

Gallery Conferences, 1911-12

First Series

THE Conferences given at the Museum for the past four winters and announced below for a fifth are based on objects shown the audience at the time or immediately thereafter. They combine exhibition and exposition, aiming to make the actual experience of works of art an intelligent one.

On Thursday, December 14, in the Lecture Hall, Dr. George A. Reisner, Curator of Egyptian Art, will speak on the Sphinx in Western Asia and Egypt.

On Thursday, December 21, in the Lecture Hall, Dr. Reisner will speak on a subject connected with Egyptian Architecture.

At the conclusion of these Conferences Mr. Louis Earle Rowe, Assistant in the Department of Egyptian Art, will point out illustrative objects in the galleries.

On Thursday, January 11, in the Japanese Study, Mr. Langdon Warner, Assistant Curator of Chinese and Japanese Art, will speak on the Cave Sculptures of Honan Province.

On Thursday, January 18, in the Japanese Study, Mr. Francis Stewart Kershaw, Keeper of the Chinese and Japanese Collections, will speak on the Art of the Lacquerer.

On Thursday, January 25, in one of the galleries of the Classical Department, Dr. Arthur Fairbanks, Director of the Museum, will speak on a subject connected with Classical Art.

On Thursday, February 1, in the Japanese Court Gallery, Mr. Kershaw will speak on Chinese Pottery.

On Thursday, February 8, in the First Chinese Room, Mr. Warner will speak on Sculpture of the Tang Dynasty, with special reference to the Torso of Kwannon.

The Conferences take place at 2.30 P. M. Admission is free by card. The number of cards issued is limited to the capacity of the gallery. Apply to the Secretary of the Museum, specifying the Conferences it is desired to hear, and enclosing the same number of stamped and addressed envelopes. One card, admitting to the first Conference for which places remain, will be sent in immediate response. A card for each additional Conference specified will be sent on the day before the Conference if a place remain after issuing cards to those applying for this Conference only. This method of issue is adopted in order to reach the largest number of persons.

The cards do not exempt the holder from paying admission to the Museum. Seats are reserved for card-holders up to but not beyond the hour of the Conference.

Notes

THE HANDBOOK of the Museum illustrates and describes the collections without regard to changes of exhibition. The eighth edition has just appeared (12 mo., 382 pages, with over 300 illustrations). Price in paper, fifty cents (postpaid, sixty cents); in cloth, sixty cents (postpaid, seventy cents).

Current exhibits are noted in the Leaflet Guide (16 pages), which is issued in frequent editions. Price, five cents.

THE ART COMMISSION of the City of Boston publishes in its Annual Report for 1910 an illustrated list of monuments owned by the city, prepared by the Registry of Local Art of the Museum at the request of the Commission. Copies may be obtained by any citizen on application at the City Messenger's Office. The list will be preserved at the Museum as part of the data of the Registry.